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THIS REPORT CONCERNS THE NATIONAL CENTER FOR SCHOOL AND COLLEGE TELEVISION'S CONFERENCE ON TELEVISION IN ART EDUCATION. THE CONFERENCE WAS CONDUCTED TO ASSESS TV MATERIALS NOW OFFERED IN ART AREAS, IN AN EFFORT TO STIMULATE THE DEVELOPMENT OF INCREASINGLY EFFECTIVE TV MATERIALS FOR THE NATION'S SCHOOLS. THERE ARE 4 SECTIONS, (1) A STATUS REPORT OF ART TELECOURSES OFFERED IN THE U.S. BY EDUCATIONAL TV STATIONS DURING 1965-66, (2) A SUMMARY OF THE DISCUSSION AMONG THE 8 ART AND INSTRUCTIONAL TV AUTHORITIES PARTICIPATING, (3) A TABULAR BREAKDOWN OF THE INFORMATION GATHERED FOR THE CONFERENCE, AND (4) A LIST OF DESCRIPTIONS OF ART TELECOURSES OFFERED IN 1965-66. (MS)

NSCT NEWS Supplement
Number 2
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INSTRUCTIONAL TELEVISION IN ART EDUCATION

EM 004 037

"What we want to get across, is that art is something guttural, something highly significant . . . that the painter, the potter, the sculptor addresses himself to significant and major human problems . . . that they deal with the primary human issues

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of who are we, where are we going, why are we here . . . These are fundamental issues and growing out of these are many other human problems. This is what television can put across—dramatically and visually."

This report concerns the National Center for School and College Television's conference on television in art education. The conference was conducted to assess television materials now being offered in art areas in an effort to stimulate the development of increasingly effective television materials for the nation's schools. The report is divided into four sections:

- *Part I is a status report of art telecourses being offered in the United States by educational television stations during the 1965-66 school year.*

- *Part II is an overview of the discussion among the eight art and instructional television authorities who participated in the conference.*

- *Part III is a tabular breakdown of the information gathered for the conference. Here at a glance is what is being offered to students across the country.*

- *Part IV is a listing of descriptions of the art telecourses offered in 1965-66. The descriptions are from the sample lessons and printed information made available by stations for the conference.*

The educational and instructional television authorities at the conference reviewed printed materials (Teacher's Manuals), viewed sample lessons from telecourses, and, during the final session, considered the state of television in art education.

The eight authorities who joined the NCSCT staff at the conference are Manuel Barkan of Ohio State University; Vincent Lanier of the National Art Education Association; Gerald Willsea of educational station KRMA, Denver; Erling Jorgensen, associate director of the Instructional Media Center at Michigan State University; Harlan Hoffa, art educational specialist of the United States Office of Education; Hilda Lewis of San Francisco State College; Ben Bohnhorst, general manager of the Mid-West Program on Airborne Television Instruction; and Mary Rouse of Indiana University.

Part I—THE STATUS OF ITV IN ART EDUCATION

For this study, NCSCT sent questionnaires to 115 educational television stations. This section of the report is based on information contained in the replies of 102 ETV stations. This report does not consider materials developed or offered by commercial television stations and is concerned only with materials used in classroom instruction.

Of the 102 stations replying to the questionnaire, 67 reported the use of one or more telecourses on art education in their broadcast schedules. The 90 art telecourses in use during the 1965-66 school year were produced by 38 stations. Twenty of these telecourses were being used by more than one station.

ELEMENTARY GRADE LEVEL

GRADE EMPHASIS Of the 90 reported art telecourses, 82 were intended for elementary grade level use. Fifty-seven per cent of the elementary grade level telecourses were designed for the primary grades (K-3) and 43 per cent were designed for the intermediate grades (4-6).

LENGTH OF LESSONS On the elementary level, almost half (45 per cent) of the telecourses had lessons fifteen minutes in length. The remainder of the telecourses had lesson lengths of twenty minutes (38 per cent), twenty-five minutes (5 per cent), and thirty minutes (12 per cent).

NUMBER OF LESSONS IN TELECOURSE The number of lessons in a telecourse was dependent upon the frequency of weekly or monthly broadcast and whether telecourses were intended for use throughout an entire school year, only one semester, or part of a single semester. The number of lessons in the telecourses in art education ranged from 6 to 80. Most of the telecourses (42 per cent) had from 31 to 40 lessons. These were normally broadcast at the rate of one lesson per week for the full academic year. The second largest grouping (27 per cent) had from 11 to 20 lessons. These were designed for broadcasting one lesson per week for a semester. The remaining telecourses were distributed in these groupings: 1-10 lessons (9 per cent), 21-30 lessons (18 per cent), and over 40 lessons (4 per cent).

BROADCAST FREQUENCY OF LESSONS Sixty-seven per cent of the telecourses had one lesson broadcast weekly. Nineteen per cent of the telecourses had two lessons broadcast each month. The remaining 14 per cent were broadcast at various rates ranging from five lessons per week to one lesson every three weeks.

RECORDED OR UNRECORDED At the elementary level, 82 per cent of the telecourses were recorded for re-use. The remaining 18 per cent were unrecorded.

OUTSIDE SOURCES Twenty-two per cent or 20 elementary telecourses were used by more than one station. These 20 telecourses, produced by eight stations, accounted for almost one half of total art telecourse material broadcast.

SECONDARY GRADE LEVEL

GRADE EMPHASIS Six of the 90 art telecourses were intended for the secondary grade level. Three were designed for grades 7 and 8, and three for grades 9 through 12.

LENGTH OF LESSONS Four of the six telecourses had lessons 30 minutes in length. The fifth had lessons 20 minutes in length and the sixth had lessons of 15 minutes.

NUMBER OF LESSONS IN TELECOURSE The number of lessons making up the telecourses ranged from 9 lessons to 37 lessons. Four of the telecourses were in the 11-20 lesson grouping. The fifth telecourse had 9 lessons, and the sixth, 37 lessons. Four telecourses were designed to be used for one semester.

BROADCAST FREQUENCY OF LESSONS At the secondary grade level, four of the telecourses were broadcast at a rate of one lesson per week. Two of the telecourses had two lessons broadcast monthly.

RECORDED OR UNRECORDED All of the secondary grade level art telecourses were recorded for re-use.

OUTSIDE SOURCES At this level, no telecourse was used outside the producing station.

IN-SERVICE TEACHER EDUCATION

LENGTH OF LESSON Of the 90 art telecourses, only two were designed for in-service teacher education. Both of these telecourses were 30 minutes in length.

NUMBER OF LESSONS IN TELECOURSE One of the in-service telecourses was designed for use over a one semester period and contained 6 lessons. The other telecourse was intended for a full school year's use and contained 32 lessons.

BROADCAST FREQUENCY OF LESSONS Of the two telecourses, the one made up of 6 lessons was broadcast at a rate of two lessons per month. The 32-lesson telecourse had one lesson broadcast each week.

RECORDED OR UNRECORDED Both of the in-service art telecourses were recorded and available for replay.

OUTSIDE SOURCES Neither of the in-service telecourses was used outside the producing station.

Part II—AN OVERVIEW

A group of nationally known art educators and representatives of educational television met at the National Center for School and College Television in Bloomington, Indiana, to survey the adequacy of telecourses in art now in use across the nation and to develop guidelines for the production of future art telecourses. During the conference they viewed portions of some 70 courses that represented the bulk of what was transmitted to schools during the 1965-66 academic year. They were able to review enough of each lesson to permit valid judgements.

Though the art educators were especialy critical of current classroom practices in art education that lead to similar practices in most of the television lessons they sampled, both they and the broadcasters concurred that instructional television can play a most significant role in this field if adequate materials are developed.

The art educators were particularly annoyed at the apparent breakdown in communications between leadership in art education and those working in the nation's art classrooms.

What has happened in art education, according to one conferee, is that "the best thinking in the field has changed quite radically in the last half dozen years so that the people who are now operating in the field—even those who are good—are now operating on the basis of what were conceived to be good ideas five, six, seven, and eight years ago."

TV Has Unique Opportunity

Television, as a vital instructional medium, has the unique opportunity, in the words of one of the art educators, "to bring up to date the instructional thinking of the people in the field, the classroom teacher, and the supervisor."

Several other comments were made regarding the potential of instructional television in art education:

"What we want to get across, is that art is something guttural, something highly significant . . . that the painter, the potter, the sculptor addresses himself to significant and major human problems . . . that they deal with the primary human issues of who are we, where are we going, why are we here. . . . These are fundamental issues and growing out of these are many other human problems. This is what television can put across—dramatically and visually."

"If art is going to be taught in the schools, something really radical has to be done; here's an instrument where some quality can be brought into the classroom."

". . . what we need are new concepts in the field; some of them are beginning to emerge and they can perhaps be better exploited by television than in some of the more classical, traditional means."

". . . it makes good sense for us to think of developing television materials that reflect the most contemporary point of view."

"Don't underestimate the honorific aspects of television today—it's in every home and it's an instrument of authority . . . I think in the sense of being a catalyst for instructional change it can really provide the service we think it can because it does have a tremendous authority—the kind of authority the college professor's textbook may well not have."

As a matter of fact, so great was the conferees' enthusiasm concerning these possibilities, definite plans were made to insure that more adequate materials would become a certainty.

Participants Voice Criticism

During the portion of the conference devoted to the viewing of existing telecourses, the participants voiced strong criticism concerning several points: the unimaginative use of the medium, the poor quality of teaching, and, most of all, the totally unsatisfactory nature of what was being taught. In expanding this last criticism, the conferees emphasized that the telecourses almost without exception dealt with some aspect of the manipulation of materials—a practice that represents a point of view now considered obsolete. There were a great number of manipulatory activities shown including much papier-mache, puppetry, and work with clay, cloth, metal, and a variety of other materials. Additionally, a search of the teacher's manuals accompanying these sample television lessons showed that almost every telecourse included many kinds of materials and activities arranged in unrelated and illogical fashion.

Apart from the fact that the "breadth" approach to art instruction has been discredited for some time in art education, the participants pointed out an even more significant shift has taken place with respect to the general objectives of the field. This change can be briefly described as an increasing concern with ways to improve the child's response to art (other's products as well as his own) as opposed to the earlier stress on productive activity alone. They agreed that these telecourses clearly indicated an almost complete unawareness of this new direction.

One educator explained that the approaches shown in these telecourses (the stress on manipulatory activities and inclusion of such a wide variety of materials) originally came about because art educators for many years tended to construct curricula on

(Continued on Page 11)

Part III-ITV IN

TITLE OF TELECOURSE	PRODUCTION LOCATION	PRODUCER	GRADE LEVEL	NO. OF LESSONS	LENGTH OF LESSON	FREQ. OF BRDCST.	RECD. OR UNRECD.*	USED BY OTHERS
		ELEMENTARY COURSES						
ADVENTURES IN ART	Memphis, Tennessee	WKNO	4	30	20′	1/wk	Rec.	No
ADVENTURES IN ART	Memphis, Tennessee	WKNO	5	30	20′	1/wk	Rec.	No
ALL AROUND US	Eugene, Oregon	Eugene P. S.	1-3	10	15′	1/wk	Rec.	No
ANIMALS IN ART	Schenectady, New York	Mohawk-Hudson ETV Council	3-4	17	30′	1/wk	Rec.	No
ART 2	Richmond, Virginia	WCVE	2	18	15′	2/mo	Rec.	No
ART 4	Richmond, Virginia	WCVE	4	18	15′	2/mo	Rec.	No
ART 5	Richmond, Virginia	WCVE	5	18	15′	2/mo	Rec.	No
ART: GRADE 1	Tacoma, Washington	KPEC	1	36	15′	1/wk	Unrec.	No
ART: GRADE 2-3	Tacoma, Washington	KPEC	2-3	35	15′	1/wk	Unrec.	No
ART: GRADE 4	Tacoma, Washington	KPEC	4	34	20′	1/wk	Unrec.	No
ART: GRADE 5-6	Tacoma, Washington	KPEC	5-6	32	20′	1/wk	Unrec.	No
ART 3-6	Santa Ana, Calif.	Santa Ana P. S.	3-6	16	20′	2/mo	Rec.	No
ART 6	Seattle, Washington	KCTS	6	35	30′	1/wk	Rec.	No
ART 1-2	Oklahoma City, Okla.	KOKH/KETA	1-2	35	20′	1/wk	Unrec.	No
ART 3-4	Oklahoma City, Okla.	KOKH/KETA	3-4	35	20′	1/wk	Unrec.	No
ART 5-6	Oklahoma City, Okla.	KOKH/KETA	5-6	35	20′	1/wk	Unrec.	No
ART 1 (Discovering Art)	Columbus, Ohio	WOSU	1	37	15′	1/wk	Rec.	Yes
ART 2 (Enjoying Art)	Columbus, Ohio	WOSU	2	37	15′	1/wk	Rec.	Yes
ART 3 (Exploring Art)	Columbus, Ohio	WOSU	3	37	15′	1/wk	Rec.	Yes
ART 4 (Growing in Art)	Columbus, Ohio	WOSU	4	37	15′	1/wk	Rec.	Yes
ART 5 (Adventurtes in Art)	Columbus, Ohio	WOSU	5	37	15′	1/wk	Rec.	Yes
ART 6 (Awareness in Art)	Columbus, Ohio	WOSU	6	37	15′	1/wk	Rec.	Yes
ART: GRADE 6	Buffalo, New York	WNED	6	28	20′	1/wk	Rec.	No
ART FOR GRADES 3-4	Lincoln, Nebraska	KUON	3-4	15	25′	1/wk	Rec.	No
ART FOR GRADES 5-6	Lincoln, Nebraska	KUON	5-6	15	25′	1/wk	Rec.	No
ART 4-6	East Lansing, Mich.	WMSB	4-6	34	30′	1/wk	Rec.	No
ART 1	Richardson, Texas	KRET	1	34	15′	1/wk	Rec.	No
ART 2	Richardson, Texas	KRET	2	34	15′	1/wk	Rec.	No
ART 3	Richardson, Texas	KRET	3	34	15′	1/wk	Rec.	No
ART 4	Richardson, Texas	KRET	4	34	15′	1/wk	Rec.	No
ART 5	Richardson, Texas	KRET	5	34	15′	1/wk	Rec.	No
ART 6	Richardson, Texas	KRET	6	34	15′	1/wk	Rec.	No
ART ABOUT US	Fargo, N. D.	KFME	1-3	30	20′	1/wk	Rec.	No
ART AND IMAGINATION	Columbia, S.C.	SCETV	4-6	30	30′	1/wk	Rec.	No
ART AND YOU	Carbondale, Illinois.	WSIU	2-3	32	15′	1/wk	Rec.	No
ART AT YOUR FINGERTIPS	Durham, N.H.	WENH	4-6	31	15′	1/wk	Rec.	Yes
ART COMES ALIVE	Washington, D.C.	WETA	2-3	15	15′	1/wk	Rec.	Yes
ART FOR YOU 1	Milwaukee, Wis.	WMVS	1	24	15′	1/3wks	Rec.	No
ART FOR YOU 2	Milwaukee, Wis.	WMVS	2	24	15′	1/3wks	Rec.	No
ART FOR YOU 3	Milwaukee, Wis.	WMVS	3	24	15′	1/3wks	Rec.	No
ART FOR YOU 4	Milwaukee, Wis.	WMVS	4	24	20′	1/3wks	Rec.	No
ART FOR YOU 5	Milwaukee, Wis.	WMVS	5	24	20′	1/3wks	Rec.	No
ART FOR YOU 6	Milwaukee, Wis.	WMVS	6	24	20′	1/3wks	Rec.	No
ART IS EVERYWHERE	Santa Ana, Calif.	Santa Ana P.S.	3-4	18	20′	2/mo	Rec.	No
ART: HERE, THERE, AND EVERYWHERE	Des Moines, Iowa	KDPS	1	18	15′	2/mo	Rec.	Yes
ART: HERE, THERE, AND EVERYWHERE	Des Moines, Iowa	KDPS	2	18	15′	2/mo	Rec.	Yes
ART: HERE, THERE, AND EVERYWHERE	Des Moines, Iowa	KDPS	3	18	15′	2/mo	Rec.	Yes
ART: HERE, THERE, AND EVERYWHERE 1-3	Lincoln, Nebraska	GPITL	1-3	24	15′	3/mo	Rec.	Yes

*Recorded or Unrecorded

ART EDUCATION

TITLE OF TELECOURSE	PRODUCTION LOCATION	PRODUCER	GRADE LEVEL	NO. OF LESSONS	LENGTH OF LESSON	FREQ. OF BRDCST.	RECD. OR UNRECD.*	USED BY OTHERS
ART LABORATORY	Tacoma, Washington	KTPS	5-6	37	20′	1/wk	Unrec.	No
THE ART LESSON	Kansas City, Mo.	KCSD	1-6	—	15′	—	Unrec.	No
ART: THINKING, FEELING, AND DOING	Jacksonville, Florida	WUCT	3-5	36	25′	1/wk	Unrec.	No
ART: TO SEE, TO DO	Ogden, Utah	KOET	K-3	30	20′	1/wk	Rec.	Yes
ART TREASURES	Norfolk, Virginia	WHRO	5	34	20′	1/wk	Rec.	No
ART WORLDS	Washington, D.C.	WETA	4-6	15	20′	2/mo	Rec.	No
ARTS AND CRAFTS	Nashville, Tennessee	WDCN	K-6	6	30′	2/mo	Rec.	No
BUILDING BLOCKS OF ART	Ogden, Utah	KWCS	3-4	35	20′	1/wk	Rec.	Yes
BUILDING BLOCKS OF ART	Ogden, Utah	KWCS	5	37	20′	1/wk	Rec.	Yes
BUILDING BLOCKS OF ART	Ogden, Utah	KWCS	6	33	20′	1/wk	Rec.	Yes
COME AND SEE	Santa Ana, Calif.	Santa Ana P.S.	K-2	18	15′	2/mo	Rec.	No
CONTEMPORARY CRAFTS	Madison, Wisconsin	WHA	4-6	30	20′	1/wk	Rec.	No
DESIGNED FOR YOU	Milwaukee, Wisconsin	WMVS	4-6	32	15′	1/wk	Rec.	No
DISCOVERING ART	Santa Ana, Calif.	Santa Ana P.S.	5-6	18	15′	2/mo	Rec.	No
DOORWAYS TO ART	Cleveland, Ohio	WVIZ	4-5	16	15′	2/mo	Rec.	No
DRAWING 1-3	Norman, Oklahoma	KETA/KOED	1-3	60	20′	1/wk	Unrec.	No
DRAWING 4-6	Norman, Oklahoma	KETA/KOED	4-6	60	20′	1/wk	Unrec.	No
DRAWING 1-3	Oklahoma City, Okla.	KOKH/KETA	1-3	18	20′	2/mo	Unrec.	No
ELEMENTARY ART: EYES ALERT 1-2	Gainesville, Florida	WUFT	1-2	10	15′	1/3wks	Rec.	No
ELEMENTARY ART: EYES ALERT 3-4	Gainesville, Florida	WUFT	3-4	10	30′	1/3wks	Rec.	No
ELEMENTARY ART: EYES ALERT 5-6	Gainesville, Florida	WUFT	5-6	10	30′	1/3wks	Rec.	No
EXPLORING ART	Tacoma, Washington	KTPS	3-4	37	20′	1/wk	Unrec.	No
INTERMEDIATE ART 4-6	Denver, Colorado	KRMA	4-6	34	20′	1/wk	Rec.	No
INTERMEDIATE ART 5-6	Austin, Texas	KLRN	5-6	15	25′	2/mo	Rec.	No
KALEIDOSCOPE	Orlando, Florida	WFME	1-6	80	20′	5/wk	Unrec.	No
KEY TO THE CUPBOARD	University Park, Pa.	WPSX	3-4	11	30′	1/wk	Rec.	No
LET'S BE ARTISTS	Portland, Oregon	Portland P.S.	4-6	8	15′	1/wk	Rec.	Yes
LET'S MAKE PUPPETS	New York, New York	WNYE	3-6	15	20′	1/wk	Rec.	No
LET'S TALK ABOUT ART	Cleveland, Ohio	WVIZ	1-2	16	15′	2/mo	Rec.	No
LOOKING INTO ART	Seattle, Washington	KCTS	4	34	30′	1/wk	Rec.	Yes
PAINTING THROUGH THE AGES	Eugene, Oregon	Eugene P.S.	5	10	15′	1/wk	Rec.	No
SEEING THROUGH ART	Seattle, Washington	KTCS	5	34	30′	1/wk	Rec.	Yes
TIME FOR ART	Fargo, N.D.	KFME	4-6	30	20′	1/wk	Rec.	No
YOUR ART IS YOU	Ogden, Utah	KOET	4-6	30	20′	1/wk	Rec.	Yes
SECONDARY COURSES								
ART 7-8	St. Louis, Mo.	KETC	7-8	16	30′	1/wk	Rec.	No
CREATIVE ART	Auburn, Alabama	Auburn U.	10-12	37	30′	1/wk	Rec.	No
LANGUAGE OF ART	Santa Ana, Calif.	Santa Ana P.S.	7	9	15′	2/mo	Rec.	No
PROFILES IN ART	University Park, Pa.	WPSX	9-12	16	30′	1/wk	Rec.	No
VISION AND ART	San Bernardino, Calif.	KVCR	5-8	15	30′	2/mo	Rec.	No
WORLD OF ART	Santa Ana, Calif.	Santa Ana P.S.	10	18	20′	1/wk	Rec.	No
IN-SERVICE TEACHER EDUCATION								
ARTS AND CRAFTS	Nashville, Tennessee	WDCN	In-S	6	30′	2/mo	Rec.	No
FORM AND IMAGINATION	Pittsburgh, Pa.	WQED	In-S	32	30′	1/wk	Rec.	No

Part IV—ART TELECOURSE DESCRIPTIONS

ELEMENTARY COURSES

ADVENTURES IN ART

Teacher: Mrs. Joan Roth

Acquaints the fourth grade student with a variety of art forms and techniques with which he can express himself.

ADVENTURES IN ART

Teacher: Mrs. Joan Roth

Presents the fifth grader with such subjects as painting, drawing, puppetry, mask-making, printing, and modeling.

ALL AROUND US

Teacher: Mrs. Freda Harshbarger Young

Helps children in the first, second, and third grades to be more aware of their five senses and the elements of art—color, texture, shape, and light.

ANIMALS IN ART

Teacher: George Weinheimer

Studies animals in art as portrayed by different people in different cultures. For the third and fourth grades.

ART 2, 4, 5 **(WCVE—Richmond, Virginia)**

Teachers: Several

Helps students to develop creativity, imagination, and an understanding of the world around them.

ART: Grade 1, 2-3, 4, and 5-6 **(KPEC—Tacoma, Washington)**

Teacher: Mrs. May Rockett

Demonstrates art tools and materials, and shows works of fine art related to the day's lesson.

ART 3-6

Teacher: Mrs. Polly Gartner

Provides basic instruction in line, shape, color, and form.

ART 6

Teacher: William Radcliffe

Stimulates students toward creative effort.

ART 1-2, 3-4, and 5-6

Teacher: Mrs. Gladys Whelihan

Assists students in developing creativity, imagination, and ability.

ART 1, 2, 3, 4, 5, and 6 **(WOSU—Columbus, Ohio)**

Teachers: Martin Russell, Miss Sandra Anderson, and Miss Bettie Eastwood

Develops each child's ability to use elements of art to express his own ideas, feelings, and experiences; to increase his ability to make better aesthetic judgments; to become more aware of the visual world; and to improve his ability to work with various art media and to evaluate his own performance.

ART: Grade 6 **(WNED—Buffalo, New York)**

Teacher: Sister M. Dorothy, SSJ

Develops the creative impulse, provides instruction in various techniques and in the use of materials, trains the powers of observation, and stimulates the pupil to think creatively and to develop an appreciation and a respect for great works of art.

ART FOR GRADES 3-4 and 5-6 **(KUON—Lincoln, Nebraska)**

Teacher: Roscoe Shields

Motivates and stimulates increased classroom art activity by the use of demonstrations, techniques, and use of materials including works of art not readily available.

ART 4-6 **(WMSB—East Lansing, Mich.)**

Teacher: Douglas McNitt

Presents various art material uses and the techniques of using art material.

ART 1, 2, 3, 4, 5, and 6 **(KRET—Richardson, Texas)**

Teacher: Mrs. Blanche Ziegler

Uses topics most suggested by teachers as those topics needed for enrichment for each grade level.

ART ABOUT US

Teacher: Bruce McGhie

Encourages children in the first, second, and third grades to see art forms and art uses about them in everyday life and to apply these forms and uses to their artistic endeavors in the classroom.

ART AND IMAGINATION

Teacher: Hans Pawley

Assists the student's natural promotion of the creative process by emphasizing the preciousness of the individual. For the fourth, fifth and sixth grades.

ART AND YOU

Teacher: Miss Alice Schwartz

Aims at developing children's creative art expression. For the second and third grades.

ART AT YOUR FINGERTIPS

Teacher: Miss Jane Dwyer

Provides supplementary art instruction for the third through the sixth grade and is designed to stimulate creativity and individual expressiveness on the part of the pupil.

ART COMES ALIVE

Teacher: Miss Cynthia A. Brumback

Encourages second and third grade students to develop an active interest in the many facets of art.

ART FOR YOU 1, 2, 3, 4, 5, and 6

Teacher: Kent Anderson

Introduces and demonstrates new art techniques to motivate activity in the student.

ART IS EVERYWHERE

Teacher: Miss Polly Gratner

Develops the concept of value as "dark, medium, and light," and illustrates the word "value" in five musical sequences for the third and fourth grades.

ART: HERE, THERE, AND EVERYWHERE 1, 2 and 3

(Three 18-lesson telecourses)

Teachers: Fred Hiatt and William Loebel

Designed to acquaint youngsters in the first, second, and third grades with perception, knowledge, and application of art techniques and materials.

ART: HERE, THERE, AND EVERYWHERE 1-3

(One 24-hour lesson telecourse. Lessons selected from "Art: Here, There, and Everywhere 1, 2 and 3.)

Teachers: Fred Hiatt and William Loebel

Explains the principles and elements of expression through art. Provides motivating and enriching experiences that will promote the growth of awareness, imagination, appreciation, and creative ability in children.

ART LABORATORY

Teacher: Jack Motteler

Stimulates the student's awareness and imagination by doing. For the fifth and sixth grades.

THE ART LESSON

Teacher: Miss Rosemary Beymer

Purpose and approach varies depending on intended grade.

ART: THINKING, FEELING, AND DOING

Teacher: Mrs. Dorothy Overmier

Demonstrates art materials, techniques, and projects for classroom follow-up for the third, fourth, and fifth grades.

ART: TO SEE, TO DO

Teacher: Mrs. Lorna Kennedy

Illustrates the use of many of the media available to the art student in kindergarten through the third grade.

ART TREASURES

Teacher: Alex Villers

Introduces various art media, explores their creative possibilities, and encourages pupils in the fifth grade to observe and to broaden their experiences.

ART WORLDS

Teacher: Miss Cynthia A. Brumback

Brings to the classroom guests and material resources which would otherwise be unavailable. For the fourth, fifth, and sixth grades.

ARTS AND CRAFTS

Teacher: Mrs. Ardella Thompson

Stimulates students from kindergarten through the sixth grade to express themselves in art.

BUILDING BLOCKS OF ART 3-4, 5, and 6

Teacher: Mrs. Betty H. Johnson

Describes artistic media and principles for grades three through six.

COME AND SEE

Teacher: Mrs. Polly Gratner

Illustrates by children's paintings and teacher demonstrations methods to help children paint more effectively. For the kindergarten through the second grade.

CONTEMPORARY CRAFTS

Teacher: James A. Schwalbach

Introduces students to basic art crafts which are simple enough for them to work in.

DESIGNED FOR YOU

Teacher: Sister Gilmary, SSND

Presents, explains, and demonstrates new art techniques, the lives and works of the great artists, and shows reproductions of artistic masterpieces. For the fourth, fifth, and sixth grades.

DISCOVERING ART

Teacher: Mrs. Polly Gratner

Centers around the portrait of "Titus" by Rembrandt. For the fifth and sixth grade.

DOORWAYS TO ART

Teacher: Mrs. Carol Bosley

Encourages art appreciation with some information on how the artist works. For the fourth and fifth grade.

DRAWING 1-3 and 4-6

Teachers: Several

Provides basic instruction in such areas of drawing as texture, shape, light, shadow, perspective, and dimension.

DRAWING 1-3 (KOKH/KETA—Oklahoma City, Okla.)

Teacher: Paul Ringler

Provides a general drawing lesson that is supplementary in nature for primary and intermediate grades.

ELEMENTARY ART: EYES ALERT 1-2, 3-4, and 5-6

Teacher: Mrs. Nancy Burch

Illustrates several art activities to be executed in the classroom and shows procedures and techniques.

EXPLORING ART

Teacher: Jack Motteler

Stimulates the student's awareness and imagination by doing. For the third and fourth grade.

INTERMEDIATE ART 4-6 **(KRMA—Denver, Colorado)**

Teacher: Will Howard

Assists fourth, fifth, and sixth graders to develop an interest and understanding of the world about us by developing the powers of observation and imagination. Develops skills in the use of materials and tools, and encourages individual expression through a variety of media.

INTERMEDIATE ART 5-6 **(KLRN—Austin, Texas)**

Teacher: Miss Linda Schmid

Places emphasis on student participation. Uses local guest artists and the television teacher to develop an appreciation for works of art. For grades five and six.

KALEIDOSCOPE

Teacher: Dick Weidley

Assists in bringing art and creativity into the lives of the students. Encourages students to incorporate the ideas presented into their classroom work and homelife whenever possible.

KEY TO THE CUPBOARD

Teacher: Edward Mattil

Encourages children in the third and fourth grade to develop their conception of what they see around them through the use of a variety of art media.

LET'S BE ARTISTS

Teachers: Miss Mary Jane Terry and Mrs. Anne Begenich

Illustrates crafts, painting to rhythm, painting as a language, exploring clay, further explorations in clay (slab method), and creating with paper.

LET'S MAKE PUPPETS

Teacher: Miss Grace George Alexander

Involves students in the third through the sixth grades in a variety of art experiences such as drawing, painting, modeling, and working with assorted materials.

LET'S TALK ABOUT ART

Teacher: Mrs. Margaret Higginbotham

Introduces first and second graders to art and encourages free experimentation.

LOOKING INTO ART

Teacher: Jerry Conrad

Demonstrates tempera painting, collage, drawing, clay sculpture, paper sculpture, water color painting, puppetry, weaving and design for the fourth grade.

PAINTING THROUGH THE AGES

Teacher: Mrs. Freda Harshbarger Young

Acquaints fifth grade students with some of the artists of the past and present.

SEEING THROUGH ART

Teacher: Jerry Conrad

Develops the student's awareness of his environment and his own relationship to it, helps the student develop draawing and painting skills, and provides the student with a means of expression within the framework of his own awareness. For the fifth grade.

TIME FOR ART

Teacher: Bruce McGhie

Leads students through advanced procedures in various crafts and ventures. Covers pottery, wood block printing, oils, tempera, paper, and sculpture. For grades four through six.

YOUR ART IS YOU

Teacher: Mrs. Lorna Kennedy

Aims to provide motivation and skills for the student and provides limited art appreciation. For grades four through six.

SECONDARY COURSES

ART 7-8

Teacher: Richard Hartzell

Develops an appreciation for art and an understanding of the art of various periods of history and diverse cultures.

CREATIVE ART

Teacher: Mrs. Martha Applebee

Develops technical abilities, stirs imagination, and challenges creative thinking in young people in grades ten through twelve.

LANGUAGE OF ART

Teacher: Mrs. Polly Gratner

Illustrates for the seventh grader concepts of perspective used by artists to express distance.

PROFILES IN ART

Teacher: Jack Bookbinder

Covers the lives and works of famous artists for the high school student.

VISION AND ART

Teacher: Wayne Dean

Approaches art appreciation and art history by illustrating the elements of art-line, form, value, color, and texture. For grades five through eight.

WORLD OF ART

Teacher: Mrs. Polly Gratner

Explains and demonstrates the fundamentals of papier mache to older students. For the tenth grade.

IN-SERVICE TEACHER EDUCATION

ARTS AND CRAFTS

Teacher: Mrs. Ardella Thompson

Designed as an in-service program to assist teachers in teaching art in the classroom and to use "Arts and Crafts" effectively.

FORM AND IMAGINATION

Teacher: Miss Mary E. Sceiford

Aims to stimulate individual expression through various art activities and materials regardless of limited classroom facilities and the teacher's background. In-service education for elementary grade classroom teachers.

(Continued from Page 5)

the basis of only one model: that of the artist. The feeling now exists among the leaders in the field that much better curricula can be developed by the employment of multiple models. Thus the model of the artist will continue to be relevant but those of the critic and the historian will find equal importance.

The educators were quick to emphasize that the unawareness of new trends evidenced in the telecourses is not unique to this medium alone. Indeed, it is dishearteningly evident at all levels of art education and forms one of the most pressing problems presently confronting the field. The cause undoubtedly can be ascribed to poor communication between the leading thinkers and those working elsewhere across the country, poor communication resulting in a gap between planning and action. As has been pointed out, this gap is now so large that the majority of art teachers currently are operating on the basis of what was thought to be good practice a half-dozen years ago.

Points of Concensus

The conferees were questioned as to what might be done to make future telecourses more adequate in terms of content. They agreed that although the thinking of the leaders may not yet be completely unanimous concerning all of the purposes of art programs, there are at present enough points of concensus on which to base a series of TV lessons and accompanying materials. These points are:

1. The manipulation of materials alone is no longer adequate and the "cafeteria approach" (one material today and another tomorrow) is particularly inadequate.
2. Children must be taught how to look at art and how to make judgments about works of art and other objects in the environment, both natural and man-made.
3. Children must be helped to develop their abilities to verbalize about art.
4. Art experiences concerned with both response and production must begin when the child first enters school and continue in increasingly complex patterns which match the child's progress in achieving higher levels of perceptual and conceptual maturity. This requires a structured, sequential program.

The group then moved on to other points of criticism with the intent of providing explicit assistance for the developers of future productions. One major item of agreement was that most of the television materials exhibited a disturbingly low level of professional polish and imagination. This failing was particularly noticeable in the handling of the cameras which were usually operated in static, unmoving patterns. One participant summed up the group's views when he said, "The cameras just sat there. . . . There must be some better and more imaginative way of using them rather than simply that of moving thirty kids out of the classroom and two cameras in." The conferees suggested that camera shots might well stress close-ups of the art objects under discussion instead of focussing on the teacher or the "talking face."

The art educators felt that while this unimaginative handling might well we disturbing to other subject-matter fields it was particularly damaging for an area which, almost by definition, is assumed to be both visual and creative. This, they pointed out, should be classed as an outstanding example of how **not** to practice what one preaches.

Other considerations to be made, they continued, include that of a more careful selection of the individuals who are to serve as instructors for these courses. While they would not go so far as to list the exact characteristics to be desired in these television teachers they did agree that, above all else, such persons must be able to communicate a deep personal commitment and involvement in art.

The question of whether teacher's guides or manuals are important adjuncts to the courses was also considered. While the group felt that those accompanying the current telecourses showed little content of any significance and were disappointingly structured as well, they were somewhat divided as to the ultimate value of this type of written material. One participant held that a well-constructed series of programs should be entirely self-contained and would need no additional material. Others, however, pointed out that teachers who use telecourses in the classrooms most often desire some kind of advance information on what to expect and why. Most conferees agreed that it probably would be valuable to include suggestions as to other supplemental materials and sources which the teachers and pupils could consult if they desired.

Conference's Last Day

The most important part of the conference occurred in the final portion of the last day in which definite plans were made for the development of telecourses to be designed in accordance with the new goals and most recent thinking of the field. The group was convinced that one or two such properly conceived courses (perhaps one for the lower elementary level and another for the intermediate grades) might function as most efficient instruments for the field both in a communicative and innovative sense at a time when such efforts are badly needed. They believed that television is a particularly efficient medium for this purpose because of its immediacy. These new telecourses might thus influence not only the children but the teachers, the administrators of schools, and perhaps the parents as well.

The conferees received assurances of positive assistance for the development of at least one such telecourse from officials of the NCSCT and began to organize operations which would insure the fastest possible production of such a course.

They proposed that two smaller sub-groups be formed. One, of five or six members, would be responsible for most of the policy-making, planning, and actual writing. The second, and larger group, would serve a critiquing function for the first. They also suggested that the best technical personnel possible should be obtained to proceed with the project once the writing was concluded. The conferees hoped that through such cooperative efforts a suitable telecourse could be ready for use within the next two years and that this, in turn, would serve as a stimulus for other efforts.

National Center for School and College Television
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THE NATIONAL CENTER FOR SCHOOL AND COLLEGE TELEVISION serves all institutions concerned with the use of television in education. NCSCT makes available recorded lessons of the highest quality for preschool, elementary, secondary, college, extension, industrial, and continuing professional education.

To relate its activities to the major needs of institutions throughout the United States, NCSCT works closely with content specialists, administrators, professional groups, and regional television organizations.